

FASHION'S DECREES ARE TO BE SEEN IN MANY NEW FALL CREATIONS

Prominent Parisian Houses Show Many Models of Unique Styles in Various Skins.

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THE vogue for handsome furs has been phenomenal in the last few years, and shows no signs of diminishing. Women who do not have to consider their personal expenditure too carefully are the proud possessors of several fur coats for all sorts of occasions. Instead of the solitary garment which their mothers thought quite sufficient.

Fur fashions change as rapidly as any others, and as fur is now worked exactly like cloth, the form of our wraps has to be frequently renewed. This year our fabric garments are cut circular, with godets, or draped in becoming folds, and our furs must follow suit. The rounded cape-manteau shape, with its wide, short, set-in sleeves and its great shawl collar seems less popular than it has been for two or three seasons, and furs have complicated their cut to match the frocks that go underneath them. Favored models are in that immensely popular fur, mole; every house has made new models in this flexible and becoming skin, the price of which is not too elevated, and whose only defect is that it does not wear like the proverbial iron. Velvet is the fabric of the new season, and velvet combines delightfully with mole.

The collection of the house of Worth is a large one, and the skins are handled in a very modern manner. Two of their models, both of which are in mole, illustrate two cardinal principles of the new mode, the circular fall posed at the edge of a coat, mounting in front, and the great godet placed at the side front exactly as it would be if the model were in cloth. In one of these, the mole is worked in horizontal bands, and the other in vertical. This working of mole in bands, the pile of the fur running in opposite directions in alternate stripes, is still quite new, having been invented only a few seasons ago. Formerly mole was worked in patches of the natural size of the little skin, giving an effect like pressed velvet to the surface, which was characteristic of garments made in mole.

Embroidery on Furs.

Embroidery done directly on the fur in narrow lines, like a silk galloon, trim one of these models. Lanvin was the first to see the possibility of embroidered fur. Many of the models from Worth use this idea of the colored galloon, posed on the fur. One of Persian lamb has the line of its long waist marked by a little green galloon; others are bordered by rolls of the fur, mole, for example, these rolls being outlined by a line of galloon, sometimes matching, sometimes in another color.

There are more coats than capes, though the coats are sometimes so enveloping as to resemble cape-manteaus. The collars are generally very large, or the turned-up and turned-down variety, or rolled. The convenient short fur coat is made here in many kinds of fur; there is a charming one of mole, bordered, collared, and cuffed with the fur worked in petal shaped pieces, while the cuffs may be unfastened, making a cape form instead of a jacket. Most of the linings are of crepe mouton, matching in color and bordered with a galloon, or of duvetyne.

Another model from Worth offers us a novelty, in the form of gazelle, dyed and pointed to look like a new variety

of kolinsky. This skin is treated to make it flexible and has an extraordinary brilliance. It is worked in wide bands, running horizontally in the lower part of the model, and vertically in the upper part. The lining is of black taffeta.

At Grunwald's we find nothing but the "classic" fur, for this house does not quite approve of treating skins to look like something else. Quantities of snow white ermine, beautifully matched, sable and its lighter colored relation, sable marten, called in French sibeline marte, some mink, but less than in recent seasons, gray squirrel, kolinsky, breitschwanz, Persian lamb,



mole; these, in the order named, are the favorites of the house. We find Hudson seal, of course, for this fur, originally considered an imitation, is often preferred to the real Alaskan variety. Nevertheless the real is coming back into the mode. The chief objection to it is its weight and inflexibility. Clever furriers are going to work out this problem now, but the skin is returning to commerce, and Martail et Armand show a model in real seal, which, cut on straight lines, succeeds in looking graceful and has not the clumsiness of the original fur. Aivioty is a furrier who works exactly like a couturier; she loves and studies lines, and the fact that she is working in fur instead of in cloth is not allowed to interfere in any way with her achievement of it. An extremely restrained taste is manifested in all her



fur models; the linings are somber, carefully matched in tone to the fur, and the form of her coats is original, but never eccentric. This year she is using a great deal of taupe, like so many other houses.

Couturers Show Fur.

Many of the great couturers specialize in fur models in their winter collections. Among them the house of Cheruit has made a great reputation for the clever working of fur. Here we find a series of coats in shaved lamb, which is more of a novelty in France than in America. These models are all on the same lines, that is to say they are perfectly straight and narrow; they have either no collars at all, being finished with a flat band of fur running around the neck and down the fronts, or a small band collar. They come in various shades of taupe, beige and gray, but the most attractive model is in black, perfectly plain, with a standing band collar and immense frills of fitch, so wide as to form the better half of the sleeves, making cuffs which conceal the hands.

"Muff cuffs" are a novelty of this season, for muffs have been in disfavor for some time owing to the fact that wraps have no fastenings and so require the use of the hands to drape them into place. Chilly people dislike cold fingers, however, and hence the invention of the great cuffs, often of different fur, which

make a muff at will. Many of the houses use them on cloth models.

We also find at Cheruit's another perfectly straight narrow coat of Persian lamb, which has a band of the same, dyed brown and set at the hem as its only trimming. An immense mantle full from the shoulders is made of civet cat, dyed orange, and lined with orange velvet. Hudson seal is worked exactly like cloth and cut in Cheruit's characteristic long line, with a gathered frill set across the front at the knees and a flat back. This model has immense pockets and muff sleeves. The same shape is carried out in breitschwanz and in taupe. The clever new imitations have appealed to Cheruit; a great cape of black and silver lame in an Egyptian pattern is lined with the imitation chinchilla (really rat), which was first seen at Chanel's last February. This imitation is extraordinarily successful at a little distance. Civet cat besides being dyed orange is treated so that it closely resembles kolinsky.

Cheruit uses odd furs, such as gazelle, unplucked beaver and leopard as trimming furs, and her fur trimmed suits are remarkable for the odd forms in which the skin is cut and then encrusted. Several models are trimmed

New Modes in Cloaks and Gowns Portrayed

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6880—The smart coat of this gray wool velours suit tops a skirt with a circular cut that is its most important feature. Lapping slightly to the left, it gives the appearance of a one piece coat to the costume rather than that of a separate coat and skirt. For those who no longer care for the loose coat this model is admirable, for a decided line is given it by the corded belt at a very low waist line, the smaller armhole and the uneven skirt line.

6875—Even in the afternoon frock, the draped effect is an important feature. This model of black tulle has a slim bodice and tight tailored sleeves and depends upon the draped skirt for distinction. The drapery allows the loose fold to fall in a point at the front and is caught at the waist by a covered buckle.

6874—The otherwise simple bodice of this gown of almond crepe de Chine is elevated to a more elaborate class by the interesting treatment of embroidery, which is done in cinnamon and brown; the elaborate cuffs are cut to fall in points. The skirt is a successful example of what can be done with a straight piece of material. It is swathed about the figure, caught by covered buckles and allowed to fall in graceful drapery at the left.

with double twisted frills of such fur as shaved lamb or taupe, set around the necks running down one side of the bodice to a fastening at the left hip, and sometimes running round the hem and up one side of the skirt as well. Other trimming furs are skunk, squirrel and kolinsky. Short fur coats complete dresses; there is one in beaver worn over a frock of printed chamola and black velvet, and another of caracul over a gown of rich Burgundy red velvet, the skirt encrusted with ovals of the same fur.

Renee's furs are very interesting this season. She also makes the short-fur coat to complete a gown of woolen material, trimmed with the same fur. Sometimes instead of a coat we have a sort of cape, which is really a great square; two corners are fastened in front at the neck, while the other two may be taken in the hands and brought round to the front, making a close cape form, or the square may fall in the back, leaving the front of the neck uncovered.

Renee makes a three-quarter mole coat, to complete a gown, the skirt of which is also made of mole, with a matching crepe blouse. She offers models in Hudson seal, broadtail and taupe, which have boused backs and great cape sleeves. She gives us a coat dress of gray shaven lamb, the bodice part being straight up the front, the model trimmed with bands of shaded gray astrakhan. She lines a coat of sable with peach colored kauffe velvet, and a squirrel cape with silver clove. Several of her models show fur lined coats, for fur linings are popular this season with several houses, including Jenny, Lanvin, Moyniaux, Beer and Chanel.

Jean Patou and Moyniaux both show special fur models, remarkable for being

worked exactly as if they were of cloth. Many houses, including Douillet, have offered us three piece suits of fur, with crepe blouses attached to the fur skirts. Martail et Armand offer a caracul coat with a smart lame blouse. Douillet has a charming idea in a cape of sable, lined with rose pink velvet, veiled with pink lace, the lace being much longer than the fur, so that a wide fall, the line mounting toward the front, appears beyond the fur edge of the wrap.

Women Like to See Their Gowns in Motion

THE passing show of fashion keenly delights many women who prefer to see clothes in the wearing rather than in the making.

We are all imitators. Darwin used this fact as an excellent example of the source from which we sprang. Therefore, being imitators, we like to see the parade go by and exclaim, like children, "I like that gown, I wish I had a hat like that. I could make my old coat into one just like that if I could get a closer view."

Such are the comments of women as they view the clothes of those who have a right to be called leaders of style, those who if lacking clothes to buy or discuss would find their life's occupation gone. Not that all well dressed women come under that indictment, but one must think much of clothes, also spend much on them, to be the beloved of the dressmakers and never to be found wanting in the perfect proportions of a costume. It was the shopkeepers, imitating the French dressmakers, who founded the parade of mannequins on just such beautiful psychology.

To a woman a gown in the hand is only a bird in the bush. She gets a direct

and concrete idea of what a gown would mean to her figure and her wardrobe when she sees it worn by the mannequin.

It is the canny American woman who insists upon the fact that she sees her clothes in movement. She wants to find how the back looks when the wearer turns, how the hat sweeps out when the wearer dances or takes tea, or faces the wind; she wants to see how the lapels of the coat rise or rest on the chest when the wearer sits down.

She knows quite a thing or two about getting clothes in these days, the canny American woman, and the amusing part of it is that she is quite determined to see her own way when she is in the hands of a seller of clothes. That's not as it used to be.

It must be your observation that, after all, we catch the true glimpses of fashion in the parade of the street, the crowd in a restaurant, in the theater, at a dance.

Luxury Hats Like Poke Bonnets.

Take hats, for instance. If you have regarded the fashions in head covering through the shop windows you said, probably, that nothing has changed in millinery; that the big brims still swirl upward like wheels; that turbans are draped and have flat ornamentation at the side. But you're wrong. And you find you are wrong the moment you see smart women wearing their new hats.

Paris sent these same shapes to America last spring. But we did not put them on as though they were poke bonnets. Now we do. This is the important difference between what was and what is. New hats are worn as far down on the nape of the neck as a woman can push them, and they scoop upward over the eyes somewhat like a grocer's sugar shovel. They do not show the hair on the forehead unless the wearer is an individualist and manages to pull one curly lock down between the eyebrows.

The most fashionable hats have no brim whatever in the back; they cling to the head where the crown ends and they are trimmed with an immense out-

standing bow that goes straight across the back and either projects itself toward the cheekbone or runs well out beyond the ears.

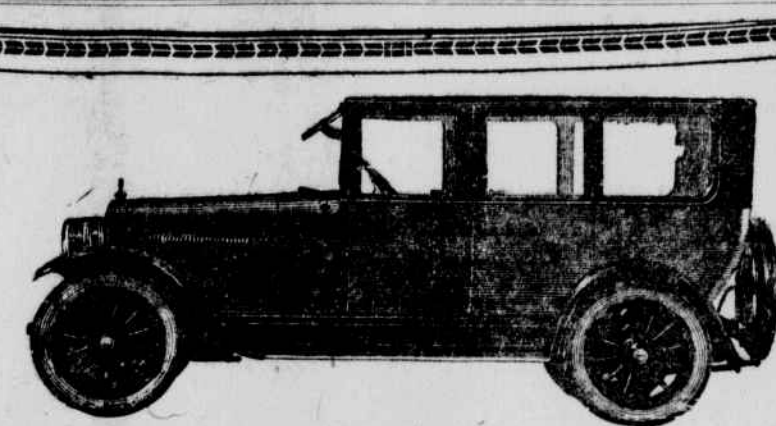
The small hats, whether they are draped turbans or high Russian toques of soft felt with a cuff brim, rest on the neck below the edge of the hair. Such hats demand a good looking neck; if it is scrawny or overlaid with fat which rolls up like a bolster this type of poke bonnet is better when seen from the front.

There is practically no kind of hat worn above the hair-line at the back, and there is no brim, whatever its size, that tilts over the eyes. Eyes are to be seen if ears are not. And many smart women are again showing their ears beneath a sleek coiffure.

It may be that you have decided on feathers, or cock's plumes, or metal ornaments, or lace as a hat decoration, when you suddenly discover in the passing show parade that turbans of felt and velvet have a curious new decoration. It is made of flattened bunches of large oak leaves which have been put through the shining process. These run downward from the top of the crown, flat against the surface of the hat and extending beyond the tip of the ear. They give an instant suggestion of old warrior helmets. Sometimes flat loops of ribbon are substituted for these leaves. Silk handkerchiefs in brilliant bandanna colors when wrapped about the crown of a hat fall in two tabs over one ear to keep within the general movement of hat decoration.

These handkerchiefs were extravagantly worn at summer resorts and they return to winter fashions in silk instead of cotton.

They are used over the bare shoulders when an afternoon dance frock is worn. Thin chiffon handkerchiefs in bright embroidery on a black or leaf brown foundation are tied about the wrist, even when one is in full evening dress; they act as a bracelet. One frequently sees them at dinner parties. Women seem to spend most of their time taking them off and tying them back.



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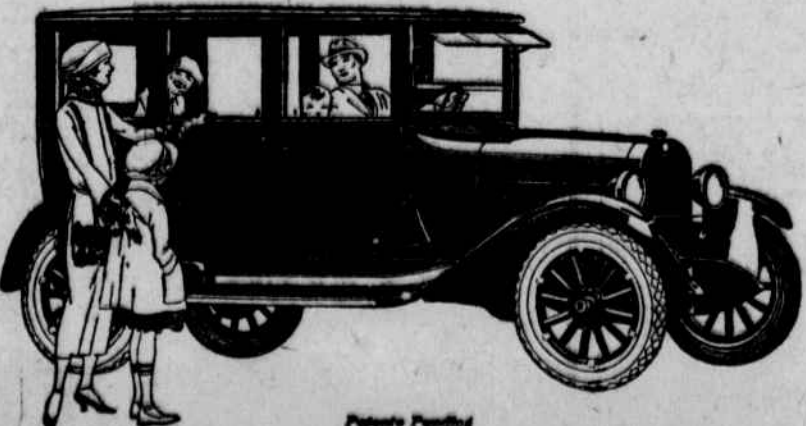
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